



Columbia-Creston Clarke in "The Last of His Race."
National—"Miss Francis of Yale."
Academy—"The Land of the Living."
Grand—"The Span of Life."
Bloss—"The Span of Life" and the Georgia Minstrels.
Kernan's-Irwin Brothers' Company.

Lillian Russell drops "An American Beauty" presently to begin rehearsals with Della Fox and Jefferson De Angelo, a partnership now familiarly known as "the triple alliance." There was a wide diversity of opinion as to the merits of the opera, though all agreed that Lillian retained her beauty. Some gazed over the piece, some fawned about it. There seemed to be no middle ground. But the theater was packed nightly and Lillian looked ingeniously into the bright eye of the calcium tank and was happy. Negotiations are now pending looking to the replacement of Miss Russell by Pauline Hall when the original beauty leaves to join the triple alliance. Miss Hall is a stunning looking woman, or was before retirement, and the part is such a one as she would appear in to especial advantage. But I am inclined to think that Russell and not the opera was the magnet for all the money that rolled into the Columbia till last week.

Two of our principal theaters have novelties for us this week. The fame of the "Beauty" and "Maryland" had preceded them, but the glories of "The Last of His Race" and "Miss Francis of Yale" have not yet attracted widespread attention. That is because they are both of recent production. Mr. Clarke has not had his play on for three weeks, and the Morton farce was hammered into shape on the road previous to giving it a metropolitan premiere last Monday in Baltimore. Such criticism as I have been able to find speak well of both pieces. Creston Clarke is an intellectual gentleman of good judgment, and theatergoers have confidence in him. The principal players in "Miss Francis of Yale" have personal or professional association with Washington. There is Lavinia Shannon (Miss Gies Shiner), who ever claims this city as home, and Etienne, the little Englishman with the French name, is known to us for his comic antics as the student who masqueraded as "Charley's Aunt." By the way, the press agent for "Miss Francis" in a moment of overanxiety to enlarge the publicity of Morton dramatists, sent me an item saying that Michael Morton is a brother of Martha Morton, of old Hagen Morton, author of "An American Beauty." I am inclined to think that he thought this without thinking. Hugh Morton is merely the non-de theater for our Mr. McCallan, who started "Torn Topics" in his journalistic career. "Martha and Michael" are the only ones of their own family at present known as dramatists.

The Lafayette has the familiar New England drama, "The Old Homestead." It is announced as being in its farewell tour. The Academy has "The Land of the Living," and the Grand presents "The Span of Life." Both of these pieces are of the melodramatic species of melodrama. The virtues of the heroes and heroines are warrented all wood and a yard wide, and each piece is equipped with the villain with the quiver of wickedness distilled into his make-up.

Billy Kernans is on deck at the Blou. Billy is the only man in the profession who is more easily recognized by the laity than by his colleagues. He is once told an interviewer that that was the only way he recognized his friends in the audience. They laughed so hard all the while he was on that he had become an expert at distinguishing people by the intonations of their voices. The Georgia Minstrels are with B. K.

The Irwin Bros' Specialty Company is Kernan's bill. The people of this organization are well known to Lyceum patrons. Creston Clarke does not lay stress on his authorship of "The Last of His Race." This is not modesty; it is merely diplomacy. He is posing as an actor, not as a dramatist. However, this latter title suggests some interesting consideration. Apparently few actors are dramatists only, apparently, for, as a matter of fact, a great many players have made plays. Dion Boucicault first wrote plays for himself, and wrote so much better than he acted that he eventually wrote only for others. "Charley" Hoyt has often acted in his own pieces though he did not write them himself. Maurice Barrymore wrote "Najevda" for Modjeska when he supported her, and the piece was a creditable effort. The memory of his second effort with "Barney" Hoyt is often acted for amusement. Mansfield is another actor who couldn't diagnose his own case. His "Don Juan" was a miserable fiasco. Arthur Boucher tried his hand with "The Chile Widow," but it was poor stuff.

An actor, it would seem, should write the very best acting plays in the world. His constant association with the actualities of the craft of this art, all suggest that his experiences, if not his intuitions and imagination, would equip him as a maker of drama, not in the actor's eyes barren of words, but pregnant in action, moving, concise, full of effects, practical in operation, and devoid of any technical or literary superficialities. Though Barrymore, Boucher and Mansfield have failed at this, others, many others, have succeeded. Strangely, however, there are only five instances, granting Mr.

luxuriously, and are designed to accommodate theater parties. The cars are very popular.

We are to have more first-nights next month. The play-holders have kept clear of this unfortunatous dog since the wreckage of "Barney" Hoyt landed on Gotham sands. But there is no occasion for prudence. Washington's judgment and Washington's mascot are both all right, and all that a play needs to bound into success off our springboard is to deserve it. The Columbia will be the nursery for one of the new ones, and it will be the first experience of this little theater with a first-night which is a first-night, otherwise, to borrow from the French, a premiere. The date of this interesting event is set for April 12.

The new piece is a novel piece, "The Mysterious Mr. Bugle," by Madeleine Larcette Ryley, who wrote "Christopher, Jr." for John Drew and "An American Citizen" for Nat Goodwin. Mrs. Ryley ought to write a good farce. In the "Citizen" her best act was the imitable third, where she three sentences to the winds and wanted neck high in farcical lines and situations. Her sentiment was the weaker portion of the piece. I imagine her penchant has always been for undiluted comedy, but she was writing for comedians who naturally demanded sentiment and pathos to make their audiences weep, simply because their professional purpose is to make them laugh. So Mrs. Ryley will doubtless give her original talents full swing in the farce, and we may expect something quite worth while. Mr. Joseph Holland will play the principal part, which, I believe, is not Mr. Bugle. Miss Annie Russell will be Mrs. Bugle, and Mr. Guy Standing will be in the cast. Miss Russell and Mr. Standing were here last in "Rue." The event is five weeks away, but that only gives us the more opportunity to work up our enthusiasm.

The Lafayette will have the other premier, and, said to say, it will come off on the same night as this piece, Easter Monday. This is giving a little too much of a good thing. This is not the Lafayette's first experience of a dramatic nursery. Last season it sent "The Lady Slave" to a career of credit, and this season Berthold Tree first gave Gilbert Parker's "Seats of the Mighty" at Manager Albright's house the night after Thanksgiving. The new piece is in question is called "For a Title." The author's name has not yet been disclosed, but the piece will not be given anonymously. This piece comes in connection with an interesting bit of news. The play will be produced by Rhea, who has arranged for Mr. Albright to produce in exchange for the title parts. It is his first production, and this supplemental season a busy one. The new productions will be elaborately staged under the personal direction of Joseph M. Frapceur, who added to the artistic achievement of Julia Marlowe and the late Alexander Kavalas when her stage director. Mr. Rhea will spend her summer abroad, as is her custom, while Mr. Magpie will combine work and pleasure on his new yacht now being built.

As his route had a vacancy yesterday and the day left, Creston Clarke reached the city yesterday. Mr. Clarke is an interesting talker, and no one engages in conversation with him that he doesn't benefit intellectually or in spirit. Speaking of appreciation for plays, he told me this yesterday afternoon. He said that "There is a common saying which is often used in our business when a good play does not make money, that the public is unappreciative. Now this is not to my way of thinking, and I will have to go on record as opposed to the views of those people who contend that the public is unappreciative of a new play successfully. The American people are very wise. An incident occurred during our presentation of 'The Last of His Race,' at Harrington, which has firmly convinced me, no matter how little credit I may be given, by appealing to the instincts, and engrossing the mind in interest and study, invariably produces manifestations of intellectuality.

"The Indians who attend the government school at Carlisle, after being at the institution for a long time, and having seen it necessary to take them on an outing expedition to erase from their minds as far as possible the recollections of border life. The legislature of Pennsylvania was convened for the purpose of electing a Senator from Carlisle, and a political contest for supremacy between Senator Quay and the followers of John W. Wanner. The instructors at the Carlisle school thought it a good idea to send a delegation of the boys to the convention and secured seats for a number. On arriving at Harrisburg, the first thing they caught the eyes of the boys were the twenty-eight sheets announcing a presentation of 'The Last of His Race.' Their conclusion immediately convinced them that the title of the play implied a relationship to them. Notwithstanding the fact that the play was given a visit to see the play, the boys were secured in the first row of the balcony where a good view of the stage was obtainable.

"As the orchestra ceased playing and the curtain was rung up, fully one-half of the boys were on their feet, and for a moment a pin could be heard in any part of the house, and as the Indian boys sank in their seats, apparently disappointed by not being confronted with a band of Sioux Indians, the beautiful lines of the drama absorbed the attention of the boys. They were all looking at the play, and the claps were as liberally applauded by the Indians as the other spectators. When the curtain finally rang down on the last act, they applauded vigorously. Yes, every boy present was paired intellect is capable of a critic."

Some time ago a suggestion appeared in these columns about the avidity with which Washington seized good things and the tendency to let the good things go. The suggestion was that the idea has taken root in at least one spot. In all probability Ed Smith Russell will appear in Washington for two weeks next season. That, at least, is his present plan, as outlined by the comedian Thursday last. He had come over from Baltimore to see the Library and the Corcoran gallery, which the crowds and engagements of inauguration week had compelled him to neglect. As he expressed it, "I had to go over to Baltimore to see Washington." Mr. Russell's plans for next year are very pretentious. He will play a repertoire of five bills. This will include "A Bachelor's Romance," "Peaceful Valley," "The Heir-at-Law," and "The Rivals" and a triple bill. The triple bill will be interesting, it will open with "Valentine's Christmas," which was last year with the dreadful "Every Day Man," a farce will close it, and the

second piece will be "Katherine and Petruchio," continued from "The Taming of the Shrew." The ambitious actor says he will have not only the most pretentious company he can secure, but he will have the largest. In size it will be equivalent to the company of the show people engaged for certain parts, so that there will not only be changes of bill, but changes of cast, at least, in the more important parts. Scenery and costumes will be carried for everything.

It is interesting to hear that the New York engagement of Bill will not be his last. He has confidence in the Gotham public, even if the critics do give him the usual cold shoulder. He believes that underneath the frothy Bohemian population, who have set the pace in New York amusements, there is a domestic class, who are little in evidence, because plays to their liking are seldom offered. He hopes to reach this class. It is the element that in all other cities clamors for the humor of this deliciously quaint artist.

The latest Sardou play is "Sphitismo," which was produced in New York two weeks ago. It will come shortly to the Lafayette. Anything written by the dean of French dramatists is bound to have worth in some degree, but this piece is eclipsed by the pre-eminence of its cast, which includes Maurice Barrymore, Virginia Harned, J. H. Gilmour, William P. Owen, Charles Harbury and Olive Oliver as leaders.

Another event of importance the same week will be the presentation of a Charles Klein play at the National, "Dr. Belgrave." Klein has written "Heartsease" and "El Capitano's" book, and he is writing plays for our important producers. With Luckey's theatrical assistance. Though a Washingtonian he has grown into cosmopolitan eminence which entitles him to register in New York. Mr. Luckey has made a big success of his first starring season, and why should he? He is a fine actor and a strong card, his play is by a prominent dramatist and his company includes Marie Wainwright, C. W. Coudrock, Forrest Robertson, Alice Evans, Byron Douglas and Joseph Allen among the leaders.

After several months of engaged bliss, it is to be hoped the period was blissful, though engagement with Gerald DuMaurier, son of the late English author and artist, and Marguerite Sylva, an obscure lady in Berlin's Theatre company, has been broken off. The first days of this betrothal were spent under the barren bushes in Lafayette Park, but Thanksgiving time. The English company were playing at the matinee-fronted theater. Rehearsals of the Parker play were held day and night. When an idle moment afforded it, Gerald and Marguerite stole over onto a park seat, and sat silent, holding hands, smiling rapturously, and entirely oblivious to either cold or those about them. That was before word had reached Mamma DuMaurier of the betrothal. I am given with the ship was on the deep blue sea. Then letters came. The tears of paper used by the DuMaurier family and all their friends, beseeching Gerald not to marry "below his station," effected a handsome gain to the English company in exchange for the betrothal. Family pride seems to have prevailed, for the artist's son will not marry the obscure Southern beauty. Or, perhaps, the fires of love have burned down to black embers. They flamed to fast at first. Between the time that they met, he asked for his betrothal, and the time when the ship was on the deep blue sea, and it was feared that she might not be able to stand the strain. The fear was not unfounded. She was compelled to retire last week to her ranch, and she says she will never act again.

The stage loses a great artist, past her prime, but rich in experience and judgment, and honorable in maturity. Madame Modjeska was a native of Poland, where she was born in 1844. She first achieved fame in Europe, but has identified with the history of the American stage during the past twelve years. She is a woman of artistic instincts and practical judgment. Her conceptions have always conformed to the lyric, but they have been tempered with scholarly correctness. She is not and never has been, an actual beauty, but her career has been marked by a refinement, intellectuality, and a sweetness indicative of the woman's character. Her presence has always been commanding. She speaks the English language correctly, but with a suggestion of foreign accent, which has proven an actual claim to her art.

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The passing of each weekly bill of high-class and always diverting variety at the Lyceum Theater, finds a substitute as good or better, and also show for this week will be no exception to the rule. Irwin Bros' Burlesques, in conjunction with their big Specialty Company of European and American novelties, will hold the boards for one week, and judging from the long list of farcical and comic novelties, one ought to be well filled at every performance.

Fred Irwin, this season has gathered about him the highest-priced company he has ever had. The burlesque of this show will be a little out of the ordinary. One of the features of the burlesque will be the five dearest and most successful comedians of the present time. On the count of the five famous Harrison Sisters terminating their successful engagement at Koster & Bial's Music Hall, New York, and returning immediately to Europe, the theatergoers of other cities have been deprived of an opportunity of witnessing one of the most successful and successful comedians ever presented. Mr. Irwin, realizing the number of players who are anxious to see these five famous women, has secured five beautiful and talented actresses, who, for the past four weeks, have been making a special study of the now famous sketch, and at each performance this week they will give an accurate and unerring imitation of the whole act.

The Crystal Maze, at 427 Seventh street northwest, is really a most unique place. A few days ago a lady with a friend bought tickets and went in the Maze. Once inside they started to enjoy the fun of it, when all at once the lady was heard to say to her companion, "Look you, there is my husband with Miss— Come, I want to watch him without being seen." She went to one of the guides employed in the Maze, and drawing out a dollar bill from her purse, said to the attendant, "I want you to take me to the Crystal Maze. I want to watch him without being seen. I can hear him. Can you take me around so I can hear and see what he does and says without being seen by him? If you can I will give you this dollar." The guide smilingly took the bill, and led the lady for over twenty minutes, and said fully through the corridors, that she was constantly in hearing distance of the pair without being once detected. After the gentleman and young lady left, she left also, and was heard to remark to her companion, "I was really a good job of the Maze. I will teach him taking that— I want to places of amusement."

Our advice to married gentlemen is, therefore, not to take young ladies to the Maze without looking around first to see whether their wives are not at the same time there, as every one in Washington is now going to see the Crystal Maze.

The Widow Won Him. (From the New York Herald.) Because Frederick M. Meyer could not marry two women at once he is held by Magistrate Knudlich in the police court. Louise Scherer, twenty-four years old, says Meyer paid attention to her for several months and they became engaged. February 21 was the date of the wedding, and she says he deceived her. She bought a trousseau, partly furnished a flat, and on the day selected all was in readiness for the ceremony. The guests were there and the supper ready, but Meyer did not arrive.

A messenger came at last with a note from the delinquent one, in which he said he thought he was under more obligation to marry another woman. Miss Scherer immediately dismissed the guests and that night retained a lawyer. The messenger took Detective McCarthy to the flat of Mrs. Beiga, with whom Meyer boarded, and was told that they had gone to Brooklyn together. Mr. Beiga, who had returned, told Mrs. Meyer was still out. The detective returned at 9 o'clock, obtained an entrance and, disclosing his identity, demanded to be taken to Meyer. This time he found the man.

The prisoner told the detective that he could identify Mary Scherer, because he was under the impression that Mrs. Beiga was going to marry her.

\$12.50 to Baltimore and Return. Via B. & O. R. All trains March 13 and 14, valid for return passage until following Monday. mb12-3t

The attraction at the Academy this

great actress to working condition. Her season was canceled and she went to her California ranch. She remained there until the early part of this new year, when she went up to Frisco and appeared again in her old repertoire. The season was tests, and it was feared that she might not be able to stand the strain. The fear was not unfounded. She was compelled to retire last week to her ranch, and she says she will never act again.

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A critic, in speaking of Billy Kernans, says: "He is enough to drive the dyspepsia entirely out of the system. His mouth is certainly his fortune." Another says: "He is always funny, because he is witty that way, and so far from being a \$75 a week he can make out of his strolchery." He has been with the Georgia Minstrels for the past eleven years. Previous to that he was with "Callender's Georgia," and "Jack" Haverly's "Big Black 40." It was when he was a student at the Georgia Institute of Technology that he went to England and made the life of his life, and returned to that country with the "Georgia," under the management of Frohman. It was a clean-cut performance from start to finish, and the patrons of the Bijou Theater will have a chance to judge of their merits this week. The "Great Javalin" is a feature of their performance, as is also the Crescent City Quartet, seen three seasons ago with A. M. Palmer's "Albion" company.

The passing of each weekly bill of high-class and always diverting variety at the Lyceum Theater, finds a substitute as good or better, and also show for this week will be no exception to the rule. Irwin Bros' Burlesques, in conjunction with their big Specialty Company of European and American novelties, will hold the boards for one week, and judging from the long list of farcical and comic novelties, one ought to be well filled at every performance.

Fred Irwin, this season has gathered about him the highest-priced company he has ever had. The burlesque of this show will be a little out of the ordinary. One of the features of the burlesque will be the five dearest and most successful comedians of the present time. On the count of the five famous Harrison Sisters terminating their successful engagement at Koster & Bial's Music Hall, New York, and returning immediately to Europe, the theatergoers of other cities have been deprived of an opportunity of witnessing one of the most successful and successful comedians ever presented. Mr. Irwin, realizing the number of players who are anxious to see these five famous women, has secured five beautiful and talented actresses, who, for the past four weeks, have been making a special study of the now famous sketch, and at each performance this week they will give an accurate and unerring imitation of the whole act.

The Crystal Maze, at 427 Seventh street northwest, is really a most unique place. A few days ago a lady with a friend bought tickets and went in the Maze. Once inside they started to enjoy the fun of it, when all at once the lady was heard to say to her companion, "Look you, there is my husband with Miss— Come, I want to watch him without being seen." She went to one of the guides employed in the Maze, and drawing out a dollar bill from her purse, said to the attendant, "I want you to take me to the Crystal Maze. I want to watch him without being seen. I can hear him. Can you take me around so I can hear and see what he does and says without being seen by him? If you can I will give you this dollar." The guide smilingly took the bill, and led the lady for over twenty minutes, and said fully through the corridors, that she was constantly in hearing distance of the pair without being once detected. After the gentleman and young lady left, she left also, and was heard to remark to her companion, "I was really a good job of the Maze. I will teach him taking that— I want to places of amusement."

Our advice to married gentlemen is, therefore, not to take young ladies to the Maze without looking around first to see whether their wives are not at the same time there, as every one in Washington is now going to see the Crystal Maze.

The Widow Won Him. (From the New York Herald.) Because Frederick M. Meyer could not marry two women at once he is held by Magistrate Knudlich in the police court. Louise Scherer, twenty-four years old, says Meyer paid attention to her for several months and they became engaged. February 21 was the date of the wedding, and she says he deceived her. She bought a trousseau, partly furnished a flat, and on the day selected all was in readiness for the ceremony. The guests were there and the supper ready, but Meyer did not arrive.

A messenger came at last with a note from the delinquent one, in which he said he thought he was under more obligation to marry another woman. Miss Scherer immediately dismissed the guests and that night retained a lawyer. The messenger took Detective McCarthy to the flat of Mrs. Beiga, with whom Meyer boarded, and was told that they had gone to Brooklyn together. Mr. Beiga, who had returned, told Mrs. Meyer was still out. The detective returned at 9 o'clock, obtained an entrance and, disclosing his identity, demanded to be taken to Meyer. This time he found the man.

The prisoner told the detective that he could identify Mary Scherer, because he was under the impression that Mrs. Beiga was going to marry her.

\$12.50 to Baltimore and Return. Via B. & O. R. All trains March 13 and 14, valid for return passage until following Monday. mb12-3t

The attraction at the Academy this

great actress to working condition. Her season was canceled and she went to her California ranch. She remained there until the early part of this new year, when she went up to Frisco and appeared again in her old repertoire. The season was tests, and it was feared that she might not be able to stand the strain. The fear was not unfounded. She was compelled to retire last week to her ranch, and she says she will never act again.

The stage loses a great artist, past her prime, but rich in experience and judgment, and honorable in maturity. Madame Modjeska was a native of Poland, where she was born in 1844. She first achieved fame in Europe, but has identified with the history of the American stage during the past twelve years. She is a woman of artistic instincts and practical judgment. Her conceptions have always conformed to the lyric, but they have been tempered with scholarly correctness. She is not and never has been, an actual beauty, but her career has been marked by a refinement, intellectuality, and a sweetness indicative of the woman's character. Her presence has always been commanding. She speaks the English language correctly, but with a suggestion of foreign accent, which has proven an actual claim to her art.

Modjeska is best remembered as the Shakespearean heroines of comedy—Rosalind, Beatrice and Portia—though her Lady Macbeth is universally conceded an impressive creation. Mary Stuart is separately connected with her career. She has sometimes played the French heroines—Camille and Adrienne Lecoreur. Her greatest success in modern characterization has, however, been in Sutherland's "Magda." Many competent judges who have seen her and Rembrandt in this play award to Modjeska the first place. It was she who first made this powerful but unpopular play known to us, and her characterization has been universally commended as an exquisite realization of this difficult and intricate character.

How ill she is at present has not been reported. Her sickness is the recurrence of the old trouble. It is to be hoped that many years stretched before this gracious woman, for the enjoyment of the best of a long career, and the satisfaction of a generation's phantoms, which are hers.

Augustin Daly is about to produce the play in which Charlotte Cushman and J. H. Gilmour achieved fame under the title of "Alice Marbles." Mr. Daly has not again retained the play in three days.

Arthur Wing Pinero, the eminent English playwright, is reported this complimentary, unusual in one of his nationality, to American audiences. It is impossible for me to express sufficiently my admiration for American actresses. They are so bright and so receptive of your wishes! I think they have a great future on the London stage. The American stage has the advantage of ours in one respect, namely, in the clear and distinct pronunciation of their artists.

Several new pieces were given artistic life last week. The most important production was, that given by the Lyceum Company of "The Mayflower," a new historical play and a new comedy, by Louis N. Parker, one of the authors of "Rosemary." It was conceded the best piece the Lyceum Company has had this season. At the Garrick, in New York city, a company of comedians, headed by E. M. Holland, produced a farce from the French called "Never Again." One critic said it proved so funny and enjoyable that it should be rechristened "Ever Again," for it is likely to last that long. Robert Mantel gave, in Philadelphia, "A Gentleman from Gascony," a play of the life of Navarre, and deals with an interesting story of a long-lost son who is at last restored to his rights as the last of a princely race. The time of the play being the Marie Antoinette period, gives opportunity for a lavish display of costume and scenery, and on account of the mistakes made by Mr. Clarke's managers.

The bugle blasts of Courier Strine are sounding over the hills to remind us that Sousa and his fifty men are marching northward on their tenth triumphal and their first transcontinental tour. The patriotic press agent puts it, "Ocean to ocean, put to gulf." The popular bandmaster will be in Washington four weeks.

hence exactly. He finds Washington a good Sunday night concert city, and the booking agent doesn't know of so many that he can afford to give up those he has. Besides, Manager Albright might not find it convenient to give Sousa any other night, because it would break on a weekly attraction.

You probably didn't know